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NEW FRENCH ART TAX

As the cabled confirmation of the first report of the imposition by the French Government of an export tax on all art works of a value of 100,000 francs or over, only reached the ART NEWS as it went to press last week, it was impossible to ascertain the opinion and attitude of the art dealers here most interested in the importation of art works from France, and who have houses in Paris, in time for publication last week.

A representative of the ART NEWS has since called upon these dealers and requested their views on the matter. He found that until the actual wording of the new law becomes known the dealers are averse to giving *parti pris* opinions. They all agree that the ruling is enforced to prevent objects of art from leaving the country at such absurd prices as the present value of the franc would entail. They also predicate a rise in the value of French furniture and tapestries, with a corresponding drop in the values of French paintings. M. Georges Durand-Ruel of Durand-Ruel when interviewed was non-committal on the subject, pleading ignorance of the text of the new law. "It is useless at present," he said, "to try and get news by cable, as Paris just now is enjoying a little telegraphic strike."

Mr. Charles "of London" said: "France is not considering the dealers in the matter, nor their clients, and is but little interested in the mere fiscal side of the question, which as a national item is a bagatelle. But," he continued, "France is interested in preventing her art from being looted, and shows the world by her action the value that she places upon her art."

M. Vigoroux, representing the Paris house of Demotte in N. Y., regards the measure as temporary and subject to modification. M. Stefan Bourgeois considers the bill likely to become productive of a complete upset in the French picture market, but not that it will be far reaching in its effects, seeing that the pictures sought are mostly confined to early 19th Century examples, whereas other countries, notably Italy, Switzerland, England, Holland and Scandinavia have great accumulations from which to draw. Mr. Harold Ehrich shared the opinion of Mr. Bourgeois and added that the bill, disastrous as it is, is undoubtedly an honest national effort to aid exchange and help bring the franc to a more normal condition.

Some dealers, it was learned, who are soon to sail for France, purpose making generous purchases there and then to "salt down" their pictures for a year or so until it is more profitable to bring them here. "Whatever the upshot," said a well-posted dealer, "there is no doubt that a very serious situation has arisen, and it will be interesting to note what action is taken by all concerned. What has happened before will no doubt happen again, in that many fictitious sales will go upon record—fictitious, because the price demanded by the French dealer will be out of all comparison with the much larger supplementary agreement for commission. Stated plainly, the dealer may say: 'This picture I can let you have for 1,000 frs.,' and the commission as an additional item will be 10,000 frs. Why not? One thing is certain, for the present France will do all her own picture marketing and rich Americans living in France will stock their houses liberally with French art of every description, the more so as dealers in N. Y. have received instructions from their Paris affiliations not to export until further notice."

Duven Bros. think the tax will be modified to perhaps 15% or 20%. Mr. Felix Wildenstein of E. Gimpel and Wildenstein thinks this tax will be remitted in a year and although their firm is hardest hit he deems the measure a wise one as a temporary effort to prevent the country being drained of its art treasures. But he does not believe that France can afford the considerable loss of revenue for any length of time. He adds that the richest country always gets the best art works and that paintings and other art works are in a continual state of transition and have been for centuries. He believes that French paintings will considerably advance in price here.

J. Francis Murphy Returns Well.

It is gratifying to report the return to N. Y. in renewed health and vigor of J. Francis Murphy, who spent the past Winter in St. Petersburg, Florida, where a very ill man, he was ordered by his physicians last December. The soft skies and balmy airs of the Florida west coast worked wonders, and the artist—although he may not paint for some time to come—is his genial and delightful self again.

FINE ART IN THE SCHOOLS

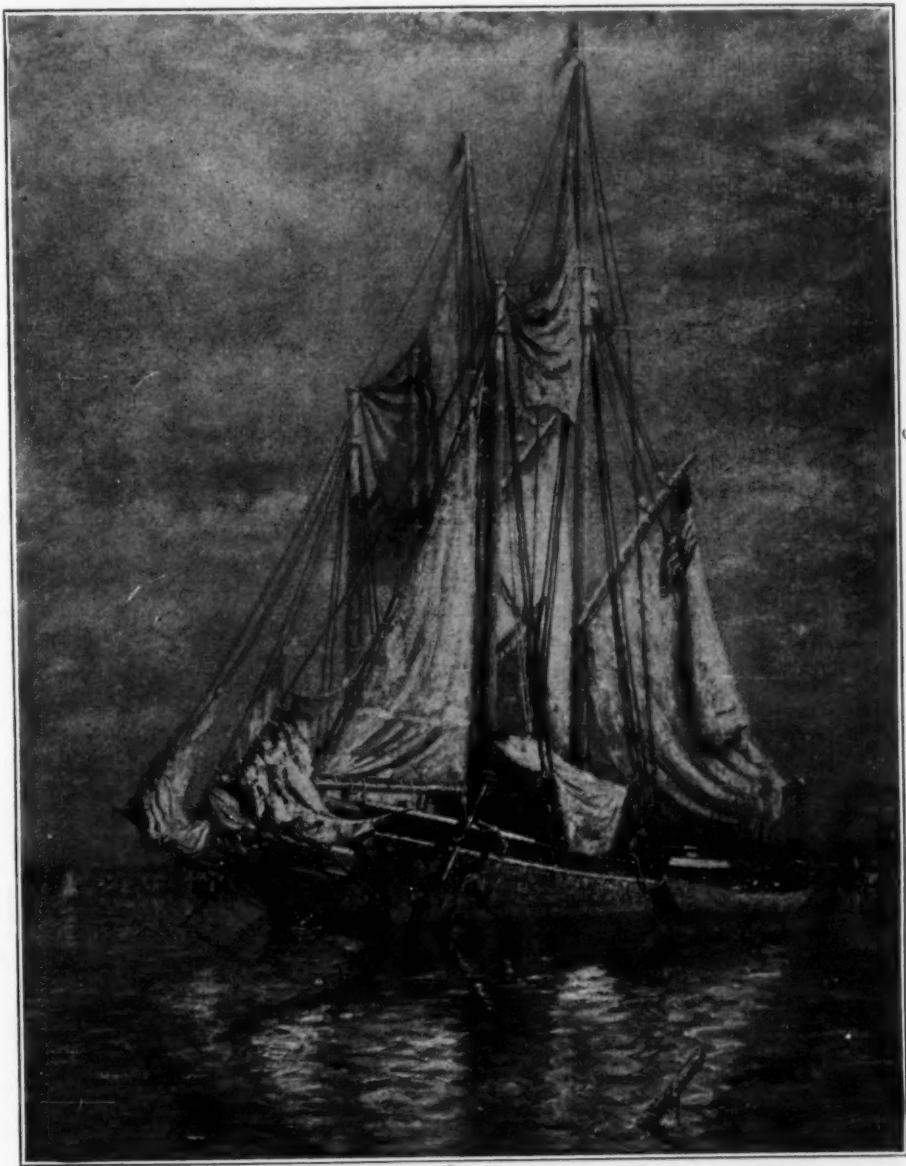
Mrs. Edw. Henry Harriman presented a series of decorations to the Washington Irving High School last week, the work of Barry Faulkner. They will be formally accepted for the city. The subjects were suggested by Washington Irving's Knickerbocker's History of N. Y., and embrace such scenes as The Kissing Bridge (formerly near Astor Place), Peter Stuyvesant's Bouwerie Farm (the school is built on a portion of this farm), and A Skirmish between the Dutch Settlers and the Indians.

The artist was the first painter sent to the American Academy in Rome after that institution was firmly established. In 1914 he won the Architectural League Medal for Decoration. He planned and executed the decorations for E. C. Holter's house at Mount Kisco and Mrs. Harriman's at Arden. Just before the death of John W. Alexander, while he was President of the Municipal Art Society, he interested Mrs. Harriman in the presentation of the decorations to the city, and in 1914 Mr. Faulkner received the commission for work for the Washington Irving High School. The completion of the panels was delayed when he joined the 40th Engineers for war service in 1917. He is now at work on four large panels for the main hall for the new Cunard building.

PROHIBITION EXILES HIM

The first of American art dealers to be driven from the country, according to a published statement made by himself, is Mr. A. L. Audrain of Audrain & Co., 603 Fifth Ave. He intends to sail for France and to permanently reside there as soon as possible. Mr. Audrain was born in San Francisco in 1861 and has dealt in art works in this city since 1890. He said to a N. Y. Sun and Herald reporter:

"It is my conviction that fanatics and paid reformers have had and may still have their will with the Constitution that we regarded as the safeguard of our liberties. Therefore, the U. S. is no longer a republic. France is a real republic, and therefore I am going to live in France. Although I am as stout an American as can be found anywhere, I believe that republican government here is a farce and constitutional liberty a joke. The question of drink itself has nothing to do with the matter. My life's consumption of alcohol has been a glass of wine with my dinner. In order to continue that harmless custom here I must become a criminal. I shall not do so. The principle is revolting to me. Obviously, tobacco will be the next target of the fanatics."



DRYING SAILS
James G. Tyler

At Ainslie Galleries

Museum Gets Oberteuffer's

Stevenson's "Moret" and "St. Roch." by George Oberteuffer, have been sold by Knoedler & Co. to the Brooklyn Museum. The larger of the two paintings, the Stevenson, shows the haunt of that writer at Moret on the River Loing. It was painted in the Summer of 1916-17. The second picture was painted in the Spring of 1919, just after the artist had completed 23 months' service with the American Red Cross, and was done from the balcony of the Hotel Regina, Paris, the headquarters of the Red Cross in Europe.

Weinman Wins Medal

At the meeting of the American Numismatic Society, held at their museum, last week, the J. Sanford Saltus medal for achievement in the art of the medal was awarded to A. A. Weinman. Mr. Weinman designed the dime and half dollar of the present coinage, the Saltus medal, etc.

RALSTON'S PHILA. MOVE

"One of the most interesting changes in the local art world which especially concerns those who know their Phila. well," says the Phila. Ledger, "is the announcement of the reorganization of the McClees Gallery, 1507 Walnut St. as an incorporated firm under the title of J.-E. McClees & Co., with Howard W. MacNamee as president of the new concern. Through the father of J. E. McClees this famous firm has the unusual range of 82 years of an art gallery to its credit, while Mr. MacNamee himself has been associated with the firm for over thirty years and knows the picture business from A to Z. Mr. McClees himself will play his part in handling the exhibition gallery in association with Mr. Louis Ralston, of N. Y. and determining displays of old and new masters and contemporary painters have been planned that will give Phila. the very best that is known to the art world."

PITTSBURGH INTERNAT'N'L SALON

(Second Review)

Resuming the review of the nineteenth International Salon, now on in the spacious and beautiful galleries of the Carnegie Institute at Schenley Park, Pittsburgh, and which may be transferred at its close in July to Chicago, Milwaukee and Detroit, begun in the issue of May 1, and which had to be postponed from last week's ART NEWS, owing to the shortage of paper and adverse printing conditions, the remarkable display of modern American pictures the Salon contains calls loudly for notice.

As was said in my first review these pictures have been carefully selected from the output of American painters of the past three or four years, from those shown at the larger public routine exhibitions in New York, Philadelphia and Chicago, and from the dealers' shows and the studios in the larger art centres of the country. Many of the 198 canvases are therefore more or less familiar to those writers and critics whose duty compels, or whose inclination influences them to see and study the product of American, as well as foreign brushes every season, and a small band of art lovers and collectors, whose taste and also whose inclinations influence them in turn, to do the same, but as not even all the writers and critics, and still fewer art lovers, have the time to visit all the displays in the art centres, there are necessarily works of worth that escape their notice. Some of these, as seen at Pittsburgh, are a revelation and delight, while the beautifully lit and well arranged galleries present them with their familiar fellows to the best advantage. Indeed certain canvases such, for example, as Irving Wiles' striking full length "Portrait in Brown," a most charmingly refined presentment of a New York mondaine, which attracted deserved attention at an Academy display here two years ago, takes on new distinction and beauty when seen in the Carnegie galleries.

In my first review I mentioned some of the more striking American pictures in the display, notably Wayman Adams' delightful character figure work "The Conspirators," one of the best canvases of its kind ever painted in America, George Bellows' virile and effective ¾ length seated "Portrait of Mr. Waldo Pierce" and Gifford Beal's rich and strong landscape "Summer in the Valley," but space and time limitations prevented further enumeration of the many fine works from American brushes that emphasize the high position that modern American painting has arrived at and which offer abundant promise for the future of our native art. Indeed it may be said, and this has been noted and expressed by the two foreign jurors who came across the seas to Pittsburgh for the judging of the paintings offered, Messrs. Dauchez and Olsson, that the Americans not only hold their own there, but, on the whole, are perhaps a trifle superior in average of merit and quality to the foreigners shown.

Take such works for example, as Fred-eric C. Bartlett's "Beside the Canton Canal" with its clear fresh color and delightful rendering of detail, invested with the Oriental atmosphere of the scene depicted, Cecilia Beaux's "Portrait of Mrs. Talcott," worthy, in technique and expression, of her master Sargent, Frank W. Benson's luminous atmospheric and feeling "Rainy Day," Louis Betts' sympathetic and expressive presentment of young womanhood in "Miss Mary," Joseph H. Boston's truthful, broad and big presentment of The Palisades, Olaf Brauner's atmospheric, tender and truthfully colored "Summer Day" through which the summer breeze of the New England coast softly blows, Roy Brown's really big, yet simple conception, "The Big Hill," George Elmer Browne's rich and deep colored study of the old Octagon House at Washington, George M. Bruestle's clear aired feeling "Winter Afternoon," and Howard Russell Butler's tender feeling "Coast Guard-Moonlight"—are they not all worthy to represent American painting at its best?

Works of Worth and Beauty

Then one finds beauty and worth also in Emil Carlsen's steely gray Scandinavian coast scene "Surf at Skagen" with its tumbling wan waters, the dainty still life of his young son, Dines Carlsen. John F. Carlson's truthful and typical transcription of an American winter forest interior, Bruce Crane's brown Autumn landscape, breathing poetry, Elliott F. Daingerfield's, also poetical "Madonna in the Moonlight," Charles H. Davis' splendid full aired landscape, with its delicious sky, Gertrude Fiske's rich colored well drawn Nude, John F. Folinsbee's "Canal in Winter"—drear, as the time portrayed with such skill and sympathy, Mau-

(Continued on Page 2)

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PITTSBURGH INTERNAT'N'L SALON
(Continued from Page 1)

rice Fromkes, the essayist in broken color, decorative clear and fresh colored "Meadow Sweet," Daniel Garber's illumined joyous landscapes, Lillian Genth's "The Sea Cliff" a remarkable piece of flesh painting, with fine color in figure and background—a virile work for a woman, and Granville Smith's tender poetic and appealing "Summer Night."

Long List of Notable Works

But the list of really superior works is too long to detail, and would weary the reader. I must pass on, with the briefest mention to such canvases as those shown by Walter Griffin, Albert Groll, Oliver D. Grover, Birge Harrison, Haley-Lever, Robert Henri (His "Little Dancer"), Felicia Howell, Henry S. Hubbell, Frank Townsend Hutchens, Paul King, Harry B. Lachman, Louis Kronberg (one of his best), W. L. Lathrop, Jonas Lie, Willard L. Metcalf, Luis Mora, J. Francis Murphy (one of his latest and most typical Autumn hillside—"Afternoon Light"), George Oberteuffer's (two Paris scenes), Leonard Ochtman, Ivan Olinsky, Malcolm Purcell (one of the best portraits shown, and which establishes his reputation), William H. Paxton, Joseph T. Pearson, Jr., Van D. Perrine, E. W. Redfield, Henry S. Rittenberg, William H. Robinson, Edward P. Rook, Charles Rosen, Carl Rungius, Felix Russman, Chauncey F. Ryder, W. Elmer Schofield, Leopold Seyffert, John Sloan, Robert Spencer, Gardner Symons, E. C. Tarbell, Elliot Torrey, Helen M. Turner, Harry Van der Weyden, Douglas Volk, Robert Vonnoh, Harry M. Walcott, Horatio Walker, Everett L. Warner, F. J. Waugh, the late J. Alden Weir (His "Sisters"), F. Ballard Williams, Charles H. Woodbury, Cullen Yates, and Charles Morris Young.

A Retrospective Display

When I say that each of these good painters is characteristically represented, the student, and lover of modern American painting will appreciate the high standard of the American section of the Salon.

It has long been an accepted fact that the modern American school of landscape painting has no superior, and that through this school we have a truly native art, and this fact is again emphasized at Pittsburgh.

In portraiture and figure painting, it must be admitted we are still inferior, but there are figure works and portraits at Pittsburgh by Americans, which measure well with some of their foreign competitors. The English and French surpass our painters oftentimes in a certain facility of rendering landscape and almost always in the drawing of the figure and in composition, and they give to their portraits a truthfulness and power of expression to which our painters, as a rule, do not attain. The English are also more clever in the modern revival of the old "Story" picture. They invest these with a human interest, lacking in American works of the kind. Our figure painters should study George Coates' "Spanish Dancer" reminiscent of Sargent's "Carmencita," Richard Jack's "Solo" for example, that clever interior with figures, which so well tells its story and Frank Brangwyn's "The Toppers," and our portraitists can learn from George Coates' stunning double portrait of "The Brothers" while for composition—all our painters could study, to advantage, the large and fine classical "Nausica" of Lucien Simon, and the fine classical landscapes of Menard.

The strongest, if it is a repellent, work in the whole Salon is that tremendously impressive dramatic figure composition "Antony and Cleopatra after Actium" by Glyn Philpot. For clever technique students must not overlook the Zuloaga portrait and that fine figure group of Basque peasants by Zubiarrá, while the Russian Fechin and Olga Bosnanska show works also marked by cleverness.

But one might write for hours and not exhaust the list of works in which one finds interest, education and delight, and the only regret I have in closing is that I have been forced to leave so many works most worthy of note, unmentioned.

James B. Townsend.

EXHIBITIONS NOW ON**I. Mortimer Block at Ehrich's**

Featured in an exhibition of some 37 oils by I. Mortimer Block at the Ehrich galleries, 707 Fifth Ave., under the direction of Miss Isabel Taylor, is a series of works on "The Return of Christ," depicting such subjects as "Ecce Homo," "Glorious Hope," "The Saviour," "Entombment," "Adoration," "Christ and Two Women" and "Charon the Ferryman." The motive of the painter is to express sentiment and evoke pathos, sympathy and hope. His manner is the modern one, with apparent influences of El Greco and the primitives. He paints with feeling and all of his work shows sincerity. He is a spirited colorist, who yet knows how to handle tones with telling effect. In addition to the biblical subjects he displays figure compositions, interiors, portraits, landscapes and decorations. His portraits are noted for earnest character. "Bertha Kallish," is of especial interest. The artist's landscapes, which include a dozen examples of various sizes, are broadly painted and show mastery over technical problems. "The Red House," is a colorful bit, with a charm of sentiment. "The Old Church," has much the same attraction and "Evening," "Relics of the Past," "Ruins," and "The Marches," are presented in a personal way that bears intimate study. "The Cellist," is mysterious, deep and rich, "The Castle," denotes interesting power of selection. "Isle of Silences," shows the artist's poetical side and his group of decorations in which he uses flowers, butterflies and foliage are truthfully decorative.

John Wenger at Ralston Galleries

John Wenger's decorative paintings and stage settings shown at the Ralston galleries 567 Fifth Ave. through May 22 marks the rapid growth of this facile artist as a painter of stage effects, and is the culmination of many years of serious study in color, lighting and general decoration. He was one of the first to give the art of stage settings serious, intelligent consideration in this country and his efforts have had a salutary effect upon Grand Opera stage settings, as well as of plays and moving pictures. He it was who painted the scenes and illuminated stage settings so successfully for the "Petrushka" dances at the Metropolitan Opera House, and his designs for the Boston Opera Co. also gave him prominence in stage decoration. The Greenwich Village Theatre profited by his experience, and later the Rivoli and Rialto adopted his methods of lighting, which add so much to the artistic presentations of their sketches and pictures. As a manipulator of light he excels, and these houses still use the effects he evolved for them. He is now art director of the Capitol Theatre, where he painted the remarkable drop curtain which is one of its chief attractions, and where he cleverly produces lighting effects with the aid of chiffons and other diaphanous draperies to obtain the soft alluring accompaniments to the music.

Guild of Book Workers Show

The Guild of Book Workers held their twelfth annual exhibition of work by members at the rooms of the Architectural League in the Fine Arts Building, May 12 to 15. The exhibits included hand made paper illuminations by Janet Bullock and Jane Cox, tools, book plates, vellum and examples of the work of blind soldiers done at Evergreen, near Washington, D. C. An Episcopal marriage certificate, illuminated by Winifred M. Crawford was a fine example of modern illumination. Among the art bindings were books bound by Florence A. Dowden, Caroline Wier Ely, Emily Preston, Eleanore Van Sweringen and Helen Haskell Noyes. G. A. Hoffmann showed binders' tools and Hugh M. Eaton, of Brooklyn, N. Y., a series of book plate designs.

Miss Florence N. Levy has severed her connection with the Art Alliance and is devoting herself to "free lance" work.

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A. Phimister Proctor gave a private view at his studio, 168 E. 51st St., May 7 of his recently executed Indian Fountain, as designed by him and to be presented by Hon. George D. Pratt to the Saratoga State Reservation, Saratoga Springs, N. Y.

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Four Americans At Ferargil.

Closing their exhibition season examples of four of the most noted American painters, are shown by the Ferargil Galleries, 607 Fifth Ave., through June 1. Several examples of J. Alden Weir including some of his early works, evoke especial interest. "The Letter," a group picture of his wife and baby daughter, is a work of high quality, with all the promise the artist so aptly fulfilled in his later life. "Rose and Kettle," is one of his fine still life subjects, "Roses" and "Countryside," are old friends but always interesting and "Willimantic" one of his later canvases, completes the group. Emil Carlsen is here with landscapes, a moonlight and a still life "Old Roman Bowl," beautiful and translucent in color and picturesque in rendition. "Autumn Hillside," "Sunlighted Horizon" and "Rocks at Lowtide" are others of his able, colorful landscapes. Several of Childe Hassam's brilliant achievements are in evidence. "Bridge at Old Lyme," is one of the best of his group. "The Gorge," deep and rich in tone, and "Scarlet Tanager," "Daffodils," "The Dell in Autumn" and "Strawberry Teaset," are among his most interesting canvases. Arthur B. Davies completes this alluring group with some of his early and later works. "Hearts of Children," is a poetical work, "A Flash of Summer," is characteristic of his present style and "Roses and Greenery," "Springtime Delight" and "Loitering Children" well represent him in his various phases.

Polish Art at the Plaza.

Several leading contemporary Polish artists are represented in an exhibition of national Polish art now on at the Hotel Plaza to May 16. Although these Polish artists had invitations to exhibit from Paris, Venice and London when forming the present collection at Warsaw last Autumn, they selected N. Y. for their premiere.

Several examples of older and mediaeval Polish art are included in the exhibit to enable American art lovers to contrast the old spirit with the new. There is an unusual range of modern works, including oils, watercolors, pastels, etchings, pen and ink sketches, unique mosaic painting on tiny bits of wood and colored paper and cartoons. The cartoons are especially interesting as they interpret in ruthless lines the agony that Poland has suffered.

Among the exhibiting artists are Stanislaw Boskowski, Marjan Trzebinski, Earel W. Kowalski, Jan Swiercaynski, A. Malinowski, Teodor K. Nicemira, Marjan Puffka, K. Adamska, Jan Kotowski and Bogdan Nowakowski. Each of these enjoys fame in his special field and several have international recognition. Nowakowski is the poet of Polish architecture. His themes are Poland's old churches and palaces, villages and monasteries. He has a subtle and fascinating power of suggestion. Lasocki is one of Warsaw's best known artists and excels in painting the animal life of the fields and barnyards. Born in a rural village, he is a gifted interpreter of the Polish peasant's life, and is also a man of playful humor. It is said that Warsaw artists usually marry their models. Discussing this penchant with a group of friends, one day, Lasocki said that in this respect he could not follow Warsaw's art conventionalities—pointing out that he specialized in cows.

F. Luis Mora and W. T. Benda formed the N. Y. jury which selected the paintings, and Colin Campbell Cooper, Ivan Olinsky, Jonas Lie and A. Lowell Sardofontana were the Hanging Committee.

Swedish-American Art Exhibit

An exhibition of approximately 100 paintings by American artists of Swedish descent will be opened at the Fine Arts Building in 57th St., Sunday, May 16, to continue through Sunday, May 25, inclusive. This exhibition is under the auspices of the American Scandinavian Foundation, and is part of a project concerned with cementing the bonds of union between the U. S. and Scandinavia. The special phase of this general effort has been suggested, and is financed by Mr. C. S. Petersen, President of the Swedish Club of Chicago. The coming exhibition will be associated with an expedition of the Swedish Choral Club which will assemble in New York in May, and sail to Sweden for the summer. The undertaking enjoys the joint patronage of the American Scandinavian Foundation and Sverige-Amerika Stiftelsen.

Of the 100 paintings to be shown, 65 have been chosen from the annual exhibition of the Swedish Club of Chicago, and 35 have been chosen by a special jury in N. Y. The members of the N. Y. jury are: William H. Fox, Director Brooklyn Museum; Jonas Lie, Dr. Christian Brinton, Carl von Rydinsward, and Dr. H. G. Leach, Secretary of the Foundation, ex-officio.

Printing Phases at Arts Club.

While not distinctively an art display, the exhibition of printing in its various phases, now on at the National Arts Club to June 1, under the auspices of the American Institute of Graphic Arts, is well worth the attention of all interested in artistic printing and its side arts of lithography, etc.

Invitations for its display have been received already from Boston, Phila., Cincin-

John S. Eland At Levy Galleries.

John S. Eland, well known for his portraits in oil and on vellum, to patrons of the John Levy galleries, 559 Fifth Ave., which have long exploited his work, is showing there again a group of works through May 22. The artist's portraits on vellum of the Misses Hooker, Blanchette and Adelaide, are tender and girlish, the flesh finely modeled, and the well painted, loose and soft hair makes an admirable framework for the pretty faces. "Miss Steine," and "Miss Elizabeth Peix," have the same qualities. The artist's light brushwork, however, is not so adaptable to his men sitters and "Capt. Blair Mitchell" and "Major J. M. Wilson," are weak in expression. His oils include presentments of "Miss Wanda Lawrence," "Miss Marie A. Hobbs," and Mr. Axel Skjerne. "Miss Anita Mayhew," is a remarkable likeness. Mr. Eland gives his women sitters dignity, womanly grace and at the same time a truthful likeness.

Jaime E. Carrett at Touchstone

There is a decided attempt at dramatic expression in the majority of the works shown by Jaime E. Carrett at the Touchstone Galleries, 11 West 47th St., through May 22. Markedly influenced by the Barbizon masters, his collection of some 39 oils denote little individuality, albeit that there is a certain force apparent in his canvases that give promise of a future. The artist's ambition is for sane expression of subjects such as "Passing Storm," "Sunrise in Summer," "Light and Shadow," "Autumn," "Driven Clouds," etc. That he is a sincere student of light and shade is evidenced in all of his works.



INTERIOR OF A PICTURE GALLERY

C. de Baellieur

At Bromhead, Cutts Gallery, London

PICTURE GALLERY INTERIOR

The interiors of picture galleries formed a very attractive subject to the Dutch and Flemish painters of the 17th century, and these make valuable documents in the history of painting. There turned up last year at the sale of the heirlooms of a well-known baronet, Sir Theodore Brinckman, at Windsor, England, the picture which is reproduced on this page. A careful search revealed the signature of C. de Baellieur, who was born at Antwerp, 1607, and died there 1671. He was a member of the Guild of St. Luke when nineteen, and is buried in the Church of St. Jacques, at Antwerp. The picture proves to be a pendant corresponding in size and character to a similar painting by de Baellieur in the Louvre. In the Hof Museum, Vienna, is an "Interior of a Picture Gallery," hitherto attributed to Hans Jordaens the Younger; and a similar picture in the National Gallery, London, is also tentatively ascribed to the same hand. Both these pictures are unsigned, and represent the same apartment as in the present work. Many of the objects displayed on the tables appear in all three, and in that at Vienna, about half the pictures shown. The whole question of the authorship of these pictures, to which this new discovery forms a valuable clue, is the subject of an important article which is in preparation for the Burlington Magazine, London. The picture is on view at Messrs. Bromhead, Cutts & Co.'s Fine Art Gallery, 18, Cork Street, London, W.

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BOSTON

After a season replete with exhibitions of paintings that for interest and variety has not been seen since the pre-war days the present art year is nearing its close with one more happy surprise, namely, the J. Alden Weir Memorial exhibition now on at the Vose Galleries, 394 Boylston St. Twelve canvases are shown, several loaned for the occasion by Mrs. Weir and Prof. John F. Weir, while the remainder are from the Vose's own collection.

The breadth of range in Mr. Weir's art is almost phenomenal. Portraits, figure pieces, landscapes, and still lifes were all handled with that wonderful sincerity and instinct for deep underlying loveliness and charm, which are the most marked characteristics of his works. His portraits have a delicacy and sensitiveness about them which to a certain degree is an expression of the artist himself and his landscapes are unique in their subtle, dreamlike quality.

In the present display the place of honor is rightly given to the "Border of the Farm," or as it might aptly be called, the "Edge of the Forest." The foreground is an open clearing, in which the farmer is seen replenishing his wood fire; a stone wall separates this field from a deep and beautiful forest with a luminous blue sky visible beyond the topmost branches. It is a scene in which all the splendor of the great outdoors, the mystery of the forest, and atmosphere of a late autumnal afternoon are charmingly revealed. Nature itself as seen through the eyes of an artist is here disclosed for those who can appreciate and understand. "Rhododendrons" is a single impression, exquisitely done, of green fields, flowers and foliage, in which the harmony of color is unusual. Other canvases are: "Rose Pink Bodice," a refined and sensitive portrait; "The Truants," a canvas suffused with a poetic and subtle dreamy quality; "Girl in Profile," two landscapes, "Nocturne" and "Autumn Rain," the last, in its simple expression of one of Nature's moods, reminiscent of Twachtman.

A noted Trumbull dated 1788, the "Sortie from Gibraltar" purchased at the recent Frank Bulkeley Smith sale in N. Y., is shown at an Arlington St. gallery. The canvas has an interesting history attached to it, as it was one of the five portrayals of this historic episode which the artist painted. One of the Boston Athenaeum's treasured possessions is the original sketch from which Trumbull painted the original and its four replicas.

The Brush and Chisel Club has on its premier exhibition to May 25, at the gallery of the XX Century Club, 3 Joy St. This club formed last November, includes in its membership many of the more promising of the younger group of local artists. The president of the club, Mr. Dudley Pratt is the son of the late Bela Pratt, the sculptor.

Sidney Woodward.

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CHANGE OF ADDRESS

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

ART AND BOOK SALE CATALOGS—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

NEW FRENCH ART TAX

The news reached us by cable last week that the French Government had approved a bill passed by the Chamber of Deputies, levying an export tax of 100% on all art works valued at 100,000 francs or over (about \$7,000 at the present low exchange rate), and had decreed its enactment. This naturally greatly disturbed the art trade and all sorts of wild stories as to the effect of such a tax on the art business, were in circulation. At first glance it seemed almost incredible that the French Government would especially at this period, when France so sorely needs additional income, pass such a measure and, without definite information we termed the measure last week, "Economic Suicide for France."

It has transpired, however, during the past few days, with confirmation of the fact that the tax has been imposed, that the French Government may have had "method in its (seeming) madness," and that its action in regard to the new tax, may have been inspired both by good business, and, what is better, patriotic reasons. It did not occur to American art dealers and collectors, and we must admit to ourselves, when the first and unconfirmed report of the new tax arrived, that France "viewed with alarm" the purchase of its treasures, which have been

increasing of late at the low rate of the franc, and which purchases seemed likely to more greatly increase, and thus determined to dam the flow of art works owned in the country from its shores or to reduce such flow to a minimum—for the present at least—and until the franc might return to its normal, or something approaching its normal, pre-war value.

We have had some of the heads of our leading N. Y. dealers in French art works and who have houses in Paris, interviewed on this important and interesting question, and their opinions will be found elsewhere.

The permanence of the new tax, it seems to us, will be determined largely by the fall or rise of the franc in the exchange markets.

FRENCH ART EXPORT TAX

"The French Administration, having given proof during and after the war, of incapability, slackness, and sometimes even worse, why will certain papers insist that it be given the right to bottle up the exportation of art objects?" says Le Cousin Pons of Paris.

"This is not the first time," says that journal, "we have been menaced with a prohibitive law, analogous to the Pacco Law which has turned out so badly in Italy, and given birth to innumerable frauds the more notable of which we have mentioned in other numbers. M. Perreau-Pradier returned to his study, occupies his leisure moments developing in the 'Lantern' astonishing reasons by which the Administration could take by force from private ownership, all works of art not meeting with its approval. The Pacca Law, incapable of preventing the exportation of Italian antiquities, has simply been the cause of innumerable frauds and scandals; as we have said, and we have also said that America, the buyer aimed at by M. Perreau-Pradier, buys sparsely of things worthy of obligatory classification. We shan't remind M. Perreau-Pradier that to balance the quantity of 'middling' things that sail for America, we receive dollars that we cruelly need. Why does he voice opinions of this sort?"

"A manuscript, a picture, a statue revealing the genius and art of a people, belongs primarily to the nation; the possessor is simply the custodian."

You, Dupont, famous after years of misery and struggle, it is only natural that you should wish to leave to your loved ones, once you have departed, the fortune that only a grocer, butcher or milkman are entitled to in France. But, you must realize that your client is quite aware of the fact, that fifty years hence, some government official may classify your work as belonging to the State, and your heirs will lose, not only the original capital, but the legitimate profit that your unerring good taste gave them cause to hope for. If your picture belongs first of all to its country, it does so since its creation, and you will do wisely, as soon as you have bought a work you deem worthy of the admiration of future generations, to take it and your family, to the Board of Charity, and place your name on the list. M. Perreau-Pradier knows very well that this communist doctrine is meant to surprise; it explains itself.

"This law," says M. Perreau-Pradier, "is undoubtedly an infringement on the recognized right of private ownership, but other laws have bent these rights in the interest of the general public. Go tell that to the farmers, M. Perreau-Pradier! There is an immediate, vital interest, to give us their eggs, butter, cheese and beef at the same price as before the war. What an excellent chance to attack the rights of private ownership. This which comes from the earth, should first of all belong to the country."

"But property rights are the ideal of our democracy. Our forefathers made the Revolution that they might be accessible to all. Take from the Frenchman the certainty of collecting property, and what reason would he have for working? And if he didn't work, what would become of collecting?"

X-Raying Old Masters

An A. P. cable from London says: "The examination of old masters is the latest use to which the X-rays have been put. The results, as Major G. W. C. Kaye demonstrated at the Royal Institution, are important. He showed two pictures by Dutch masters, one representing the Madonna and another the Crucifixion. In the former the Madonna appeared to be looking at something non-existent on the canvas, but a radiograph examination proved that the missing something was a child, which a former owner of the picture had evidently disapproved and had painted out."

CHICAGO

The Arts Club has on an exhibition of French Modern Art, assembled under the management of "La Triennale," a society formed in France during the war and embracing the Society Des Artistes Français, Beaux Arts and L'Union Centrale des Arts Decoratifs. This collection includes paintings, sculpture, etchings and applied art and has been organized in collaboration with the French Ministry of Public Instruction and Fine Arts and the Commissariat General for Franco-American Relations. Prof. Frank I. Schoell, representative of the French High Commission here, opened the exhibition with an address. The paintings in this assemblage number 71, the sculptures and medals 15, the etchings 62 and the works of applied art 34. All in all it is broadly representative of the fine and decorative arts of France today.

The exhibition of works by the late Helen Hyde opened at the Art Institute last week and covers every phase and aspect of her art. The annual exhibition of American watercolors, pastels and miniatures opened Tuesday, and the Camera Club show is also on.

Miss Angelica Schuyler Patterson of Wellesley, Mass., is showing a series of mythical and allegorical paintings at the Palette and Chisel Club. They purport to represent the coil of the soul but they suggest anatomical charts or studies of fungi, shells and other natural forms. The doctrine back of them is ingenious and important, if true, while the color of the works themselves is agreeable enough.

In the Dealers' Galleries

Spiritual painting seems to be epidemic just now for the exhibition of Benjamin Koppmann at the Thuermer galleries is also allegorical largely, as well as primitive, mysterious, rhapsodical, phantasmagoric and the rest. There are two portraits which reflect the artist's earlier style that are superior works.

The Taos show is on at Carson Pirie Scott and Co.'s featuring Ufer, Higgins, Blumenschein and Rolshoven, who show the best paintings they have ever offered as Higgins includes his canvas from the Luxembourg show and Ufer has a large work with prismatic, triangular planes that is a delight.

Joseph P. Birren's show at the galleries of Marshall Field and Co. is attracting no end of attention. Those who know his Provincetown paintings are not surprised that he has found in sunny, sea girt Bermuda an appropriate field for his modified impressionistic manner of expression. He gives the glint of tropic sun and the sparkle of blue waters in a style quite his own, realizing to the full the flavor and charm of the locale. As a painter of places he is most successful, possessing that insight into the life of a community which, together with his appreciation of local topography and color enable him to produce pictures that are at once interesting and decorative.

Mr. J. W. Young turns over his galleries for a few days this week to the sale of the effects of Marian White, well known here as a newspaper woman and art critic, formerly editor of the Fine Arts Journal and author of books on the beauty spots and suburban homes around Chicago. Mrs. White has assembled during the 70 odd years of her life in England and America a collection of paintings, prints, books and personal mementoes of the noted men and women with whom she has been associated, that are varied in beauty and interest. The sale of her collection will be something in the nature of a society event for she is well known and many women of prominence will be glad to honor her by assisting at the tea on the opening day.

The Anderson Galleries on Michigan Ave. report record sales from their exhibition of American paintings. This is as it should be for seldom is such a collection gotten together for exhibition in any gallery.

O'Brien's have completed the move to the North Side and every one is awaiting the formal opening of their new establishment, which will be one of the show spots of the town. Tapestries and antiques, as well as fine paintings, will make this a most interesting gallery.

Reinhardt's are showing five exquisite Birge Harrison's, all moonlight studies. Two of the five have been purchased by appreciative patrons in the few days since they were placed upon the walls.

The Chicago branch of Arthur Ackermann and son is now located in the new quarters in the Fine Arts Building with a fine show window on Michigan Ave at its most traversed point. This should be a favorable site for such an establishment which offers such high class material.

Evelyn Marie Stuart.

Broadmoor School at Col. Springs

Through some mental twist of a writer for the ART NEWS the locale of the new Broadmoor Art Academy, where John F. Carlson and Robert Reid are to be instructors this coming summer, was given in a recent issue, as Denver, Col. The new academy which starts under the most favorable auspices is at Colorado Springs—not Denver, Col.

PARIS LETTER

Paris, May 5, 1920.

Lovers of modern painting will soon be invited to an unusual exhibition, that of the collection formed by Mr. D. K. Kelekian to be displayed in his galleries in the Place Vendôme. I have been granted a private view and am therefore enabled to give an idea of the treasures it discloses. Among these I found three important Cezannes, important both by their size and by quality, a large still-life, a landscape in Provence and a "Portrait of the Artist's Wife," in her youth, in all of which the pigment shows that enamelled gloss which provokes the constant amazement of painters and connoisseurs. I also noticed a remarkable "Portrait of the Artist" by Van Gogh, a landscape by the same painter and a Gauguin in his last and best Tahitian manner of great wealth of color and gravity of expression, the subject a group of three Maoris standing against the sky, in simple, noble attitudes imbued with an almost religious feeling, making of the composition one of his most complete achievements. There are also some of Degas' big pastel nudes—bold ballet girls in those enveloped shades whose secret is buried with him. Toulouse-Lautrec is represented by characteristic, skillfully-chosen works, Renoir by several fine portraits, including an extremely rare decorative composition which belonged to Dr. Blanche, the father of the artist.

Monet, Pissarro and Whistler are also represented and Courbet, this last particularly well; a study for his "Démolissement des Bords de la Seine," one of his very happiest works. Nor must be omitted a charming little Corot, a Delacroix, adorable pencil portraits by Ingres and lastly a few Matisse and Picassos to close the cycle.

M. Kelekian is having a sumptuous catalog compiled to commemorate this exhibition which after its display in Paris, he intends to bring to the U. S. where it cannot fail to be admired.

Works by Marcel Lenoir

A psychological work could be written apropos of Marcel Lenoir who is exhibiting just now at Le Goupy's, Bd. de la Madeleine. If it be true that the world values one at one's own valuation, then Lenoir should be the most celebrated painter of his age and if he is not it certainly is not for want of having courted fame by every possible means. The good ones have consisted in hard searching labor, the others in producing it as tradesmen produce patent powders for the teeth. Ever since he has revealed himself, and that is now twenty years ago, each one of his exhibitions has been accompanied by a flood of anonymous tracts proclaiming his work in gushing effusions supported by portraits of the artist, etc. This time again one is presented with a pamphlet pouring forth confused eulogiums with four portraits of Lenoir himself. This sort of thing always does more harm than good and it is a pity, for the artist is undoubtedly interesting. He is prolific, too prolific, and has a fine sense for decoration which he has of late applied to fresco-work. Lenoir's great defect is that his work is too deliberate, too mechanical. It does not move because it was not accomplished in emotion. For example, his big fresco "L'Annonciation," the most complete and successful thing he has done so far, is well composed, well executed and harmonious, but the slightest morsel of an Annunciation by an even unskilled Italian Pre-Raphaelite is much more affecting, for one is obliged to recognize that Lenoir paints with his brain and hand but never with his heart. That's what's amiss. It would be unjust, however, not to grant interest to his exhibition were it only for the revival it attempts in fresco-work which other decorators should do their utmost to emulate.

M. Eugene Bourgoin shows—at the same gallery—some cups, vases, chalices and plaquettes composed in the most complete good taste, while his busts are full of expression and feeling.

To Improve Church Art

An attempt is being made to improve art in churches. A number of religious compositions are attracting attention at the Salon de la Nationale, and a room will also be reserved to similar themes at that of the Artistes Français. Lastly the Société Saint Jean, presided over by Henry Cochin, Maurice Denis and Georges Desvallières (these two last being leading painters of Biblical scenes), announces an exhibition which should act as a great impetus to Christian art at the Musée des Arts Décoratifs next October.

Charles Cottet has accustomed one to connect his name with Brittany. True it is that he has also taken one into Spain, but there is an affinity between the two countries which links them in the mind and Cottet thus seems to have only extended his haunts and not to have forsaken them. This time he invites one to different horizons. Venice and Constantinople (Galerie Allard, rue des Capucines), and now one finds, not only new themes, but, in many respects, a new painter.

M. C.

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Furniture from Royal Palaces of Germany.

What is guaranteed to be a collection of
furniture from Royal Palaces of Germany
has been brought here by Mr. Valdemar
Povlsen of Copenhagen and will be sold
Sat. aft. next, May 22, at the Anderson Gal-
leries. This sale is not to be taken seriously
by collectors, but there will undoubtedly be
some curiosity to see such items as the cur-
tains from the Throne Room of the Imper-
ial Castle in Berlin.

Another "War" sale at these galleries will
be that of 150 rugs, collected in Greece and
the Aegean Islands in 1914; in Russia dur-
ing the height of the Revolution; and on re-
cent trips to Turkey, Persia and the Russian
Caucasus by Mr. Louis E. Browne, war cor-
respondent of the Chicago Daily News.
These will be sold on the same day im-
mediately following the Royal Furniture.

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ART AND BOOK SALES An Unusual Painting Sale.

What will undoubtedly be the last picture
sale of the season, to take place at the
Anderson Galleries Thursday eve. next,
May 20, may in some of its implications turn
out to be the most interesting sale of paint-
ings of the season. The description in the
catalog reads as follows: "Paintings of
the Barbizon School, the collection of the
late Mr. Henry Baré of Lille, France, with
16 pictures from other collections, all owned
by the estate of John T. Milliken of St.
Louis, sold by order of The National Bank
of Commerce, St. Louis." The collection
cannot be better described than by quoting
the introduction:

"This collection of Paintings, while sold for the
account of the estate of John T. Milliken of St. Louis,
was never seen by Mr. Milliken, as it was delivered
after his death. As Mr. Milliken is not here to
speak for himself, it cannot very well be stated how
he came to buy, without examination, such a large
collection of what should have been important and
valuable pictures. It was through a friend resid-
ing in Paris that Mr. Milliken heard of this collec-
tion, made by a Mr. Henry Baré, a business man of
Lille, France, and later retired to Enghien. Mr. Baré
died when the Germans were approaching Paris in
September, 1914. Mme. Baré offered the pictures
for sale in Paris, and they were purchased by Mr.
Milliken's friend and held in storage until the war's
close made it possible to ship them to America.

"Of course, there was a misunderstanding be-
tween Mr. Milliken and his friend. Mr. Milliken paid
a large sum for the collection and thought he was
buying important and genuine examples of the
Barbizon Painters, whereas the actual collection con-
sisted, as can now be seen, of many pleasant and
delightful pictures by minor artists of the eighteen-
thirties, and a group of pictures signed with famous
names, of which a few are possibly genuine examples
by the Masters.

"Whatever the pictures are, they must now be
sold and the public is asked to view them very care-
fully before purchasing and to buy them in the
good old-fashioned way 'through the eye,' and not
in the new and regrettable fashion of 'through the
ear.'"

Tapestry and Furniture Sale

Five Brussels and Flemish tapestries
from the collection of the late Frank
Cooper, and a collection of old Italian fur-
niture, paintings, costumes and textiles
were sold at the Anderson Galleries Sat.
aft., May 8 last, for a total of \$26,027.50. The
top price, or \$2,900, was paid by Mr. L.
Orsella for No. 92, a Verdure mid-XVI C.
Flemish tapestry (8 ft. 6 in. h. x 9 ft. 10 in.
w.). The same buyer gave \$2,700 for No.
91, a woolen late XVII C. Brussels tapestry
(11 ft. h. x 8 ft. 4 in. w.) woven by G. I.
Peemans, Brussels. For No. 90, one of
two Brussels tapestries, second half XVI C.,
depicting the Story of Orpheus, the Lans
Curio Co. gave \$1,900, and J. J. Noorian
paid the same amount for No. 89, the other
Orpheus tapestry; (11ft. 4 in. h. x 12 ft.
10 in. w.).

Other good prices were \$1,200, given by
L. Orsella for No. 85, a carved walnut
Venetian mid-XVI C. Cassone; \$950 given
by Miss Counihan, as agent, for No. 83, an
attributed Donatello bas-relief of a Virgin
and Child; the same amount given by L.
Orsella for No. 86, a carved Italian XVI C.
Cassone, and \$835 given by Anthony Bade,
as agent, for No. 82, an attributed Sanso-
vino bronze candlestick.

COLLECTION DE M. C. V...

TABLEAUX MODERNES

Pastels, Aquarelles, Dessins

PAR BARYE, BELLANGÉ, BESNARD, ROSA BONHEUR,
BOUDIN, JULES BRETON, CHARLET, COROT, DAUBIGNY,
DECAMPS, DELACROIX, DIAZ, JULES DUPRÉ, FANTIN-LATOURE,
FROMENTIN, GUARDI, ISABEY, JACQUE,
JONGKIND, LAMBINET, LAVIEILLE, LÉBOURG, LÉPINE,
LHERMITTE, MARILHAT, MILLET, RICARD, TH. ROUSSEAU,
SISLEY, THAULOW, TROYON, VOLLON, ZIEM

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EXPERT
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8, rue de Séze, 8

Sale of Old "Dime Novels"

A collection of American pioneer life,
mostly the dime and other novels of Beadle
and Adams, assembled in twenty years by
Dr. Frank P. O'Brien, brought \$3,198.30
at the Anderson Galleries, Monday, May 10.
Dr. A. S. Rosenbach paid the highest price,
\$1,025, for the Saturday Star Journal,
Beadle & Co.'s weekly paper or magazine,
New York, 1870-97. Nothing else like it
has ever been issued in America. There is
not a Western State whose pioneering
records are not mentioned, and California
and Texas are dealt with to an extent that
would fill numerous volumes.

A scrap book, containing about 1,500 of
the Western and other illustrations used by
the Beadle firm in its various publications,
went to the Hudson Book Co. for \$100.

J. Carleton Young Library Sale

The Argus Christmas story, "Hannibal's
Man," sold for \$140 in the James C. Young
library sale at the American Art Associa-
tion, May 11, to James F. Drake. E. A.
Baker Co. paid \$45 for No. 648, a set of
Kipling's works; Miss Wolff gave \$36 for
No. 681, "The Book of the Rhymer's Club,"
and \$24 for No. 683, "The Second Book of
the Rhymer's Club." The total for the
sessions of May 10-11 was \$4,603.25.

At the concluding session last May 12 a
total of \$1,278.50 was obtained, making the
grand total for the entire sale \$5,881.75.
Mr. E. Weyhe paid \$93 for the first author-
ized American edition of "The Gentle Art
of Making Enemies" by James McNeill
Whistler, N. Y., 1890, with autograph.

Robert Schuhmann Library

The library of Robert Schuhmann of
Paris, purchased recently by the Rosenbach
Co. for 5,000,000 francs, arrived here re-
cently, and is being arranged for exhibition
and sale at the Rosenbach Galleries, 273
Madison Ave. The collection of 1,500 vol-
umes is made up entirely of 18 C. French
illustrated books and is one of the four
greatest collections of its kind in the world.
The others are the Ferdinand de Rothschild,
the Roederer and the Henry Beraldi collec-
tions.

Most of the books are shown with their
original bindings. There have been only
two or three sets of thirty or forty origi-
nal drawings for these French illustrated
books, but this collection contains more
than 500 of original drawings by the most
famous 18 C. French book illustrators.

The most important book is Queen Marie
Antoinette's copy of Dorat's "Les Baisers,"
the most celebrated book of that period,
bound especially for her and which bears
her coat of arms. There are more than a
hundred Elzevirs, an extraordinary set of
more than 200 volumes printed by Cazin,
bound uniformly in red morocco with the
arms of a Bavarian Princess.

Mr. Robert Schuhmann spent twenty-five
years collecting this library. He keenly ap-
preciated bindings with royal and princely
arms, and his list of armorial bindings com-
prises those of all the famous men and
women of the century. The more recent
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ophiles of the 19 C. from Renouard to Robert
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tricity, city water. Triangular lot, road
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years ago by artists for artists. Will be
sold to first comer. Price \$12,500, about
two-thirds cash. Lillian Fox, 116 East 59th
St. Tel. Plaza 6014.

C. F. Robinson Sale

The last part or the second half of the
library of the late Charles F. Robinson, of
Newport, R. I., was sold at the Anderson
Galleries May 5-6 last for a total of \$6,666-
40. As the first half of this library brought,
when sold a total of \$66,204.60, the grand
total for the entire sale was \$74,851. The
books sold in the last half were compara-
tively unimportant and no prices worth
recording were reached.

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Palace at Berlin; important 18th Century furni-
ture from the living room of the German Empress
in Bellevue Castle, Berlin, and various Royal
objects of art. It has been brought to America
by Valdemar Bovelsen, of Copenhagen, by whose
order it is being sold.

To be sold Saturday afternoon, May 22, at
2:30.

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1914; in Russia during the height of the revolu-
tion; and on recent trips to Turkey, Persia and
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Kate Greenaway, Caldecott, Crane and Thomp-
son; important and scarce art books; Association
copies of Shelley and Keats.

To be sold Monday and Tuesday after-
noons and evenings, May 24 and 25, at
2:30 and 8:15.

Sales Conducted by Mr. Frederick A. Chapman

Art Magazines Merge

"Art and Life" announces its merger
with "Art and Archaeology," and the two
publications will hereafter issue under the
latter title. Articles contracted for by "Art
and Life" will be published in the periodical.
Mr. Mitchell Carroll is the editor of the
merged magazines.

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CALENDAR**NOTICE TO GALLERIES**

Changes in the copy of advertisements and calen-
dar must reach the office not later than Wednesday
of each week.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George
Inness, F. De Haven, R. Nisbet, J. G. Tyler, Bolin,
W. Davis, Caroline Bean and Florence Rockwell.

American Museum of Natural History, 77th St. and
Central Park West—Pueblo Indian Paintings.

Arden Gallery, 599 Fifth Ave.—European and Amer-
ican Decorative Art, to Oct. 1.

Arlington Gallery, 274 Madison Ave.—Selected Amer-
ican Paintings.

Art Alliance of America, 10 E. 47 St.—Furniture and
Accessories, May 15-29.

Babcock Gallery, 19 E. 49 St.—Western Paintings,
to May 31.

Bourgeois Gallery, 668 Fifth Ave.—Stage Models and
Designs by Robert Edmond Jones, to May 22.

Brooklyn Museum, Eastern Parkway, Brooklyn.—350
Paintings by James J. Tissot, representing the Life
of Christ.

Camera Club, 121 W. 68 St.—Photographic work of
Dr. Amasa Day Chaffee and William Gordon
Shields, through May.

Consignment Arts, Inc., Gainsborough Studios, 222
W. 59 St.—Selections from the H. Ephraim Ben-
guiat Collection, including Antique Tapestries, Tex-
tiles, Oriental Rugs and Cathedral Ornaments.

Daniel Gallery, 2 W. 27 St.—Group of Painters of
Today, to Sept. 1.

D. B. Butler & Co., 601 Madison Ave.—Decorative
Paintings, Early French, Italian and Dutch Land-
scapes, Marines and Flowers.

E. Gimpel & Wildenstein, 647 Fifth Ave.—Decorative
XVIII C. Flower Paintings.

Ehrich Gallery, 707 Fifth Ave.—Flower Paintings in
Oils by Old Masters.

Ferargil Gallery, 607 Fifth Ave.—American Paintings
from May 1.

Ferargil Gallery, 24 E. 49 St.—Pastels by Arthur C.
Goodwin, to May 17.

556 Fifth Ave.—Selected Etchings by Rembrandt,
Whistler, Zorn, etc., to May 22. American, Eng-
lish, French and Dutch artists to May 22.

Grolier Club, 47 E. 60 St.—Work of Randolph Calde-
cott and Kate Greenaway, to May 22.

Folsom Gallery, 560 Fifth Ave.—Watercolors by
Richard Bret Harte.

Gorham Co., Fifth Ave. and 36 St.—Farragut Memo-
rial Window, to May 20.

Henry Reinhardt & Son, 565 5th Ave.—Exhibition
of Sculpture—a Plastic History of the World War
by Jo Davidson, comprising the busts of all the
members of the Peace Conference in Paris,
through May.

Howard Young Gallery, 620 Fifth Ave.—Canvases by
Hossep Pushman, to May 22.

John Levy Gallery, 550 Fifth Ave.—Portraits by J. S.
Eland, to May 29.

Kennedy & Co., 613 5th Ave.—Old English Colored
Engravings, Flower Pieces by Florence Gotthold
and Drawings by W. D. Paddock (sculptor)
through the month.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Amer-
ican Artists through the summer.

Metropolitan Art School, 58 W. 57 St., Students'
Work, through May.

Metropolitan Museum, Central Park at E. 82d St.—
Open daily from 10 A. M. to 5 P. M., Saturday
until 6 P. M., Sunday, 1 P. M. to 5 P. M. Ad-
mission Monday and Friday, 25c. Museum closed
to May 8. Fiftieth Anniversary great Art Loan
Exhibition to last through the Summer.

Milch Gallery, 108 W. 57th St.—Sculpture for the
House, the Garden and the Grounds, to May 24.

Montross Gallery, 550 Fifth Ave.—Group exhibition
to June 1.

Museum of French Art, 599 Fifth Ave.—Spring Loan
Exhibition of XVI French Art, Portrait Engraving
on Copper, to July 1.

National Arts Club, Gramercy Park—American In-
stitute of Graphic Arts Exhibition of Printing, to
May 29.

N. Y. Public Library, Fifth Ave. and 42d St.—
Annual Exhibition of Recent Additions to Print
Collections. Including the Mielatz Etchings, Sam-
uel Colman's Etchings and Color Prints by the
late Helen Hyde.

Ralston Galleries, 567 Fifth Ave.—Decorative Paint-
ings and Stage Settings by John Wenger, to
May 24.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII
Century Portraits by English and American Paint-
ers.

Society Anonyme, Inc., 19 E. 47 St.—First Exhi-
bition of Modern Art, to June 15.

Touchstone Galleries, 11 W. 47th St.—Oils by Jaime
de Carret, to May 24.

Whitney Studio Club, 147 W. 4 St.—Exhibition of
Work by Girls of Greenwich House, to May 22.

Whitney Studio, 8 W. 8 St.—Russian Posters, to
May 17.

ART AND LITERARY AUCTION SALES

Anderson Galleries, 489 Park Ave.—Library of Mrs.
Rita Lydig, May 18, aft. and eve. Americana, in-
cluding books relating to the American Revolution,
California, Early Western Narratives and Early
Territorial Laws, May 20, aft. Paintings of Bar-
bison School, May 20, 8.15 P. M. Furniture from
German Royal Palaces, May 22, 3.30 P. M. Near
East Rugs, May 22, aft.

Walpole Gallery, 10 E. 49 St.—Hiroshige and other
Prints from the Col. H. Appleton Collection, May
17-19, eves.

PARIS

Hotel Drouot, Room 1—Collection of H. H. the late
Prince Orloff, (second sale) old pictures, Lair-
dubreuil, Albinet, auctioneers, Jules Feral, expert,
May 15. Second sale stamps belonging to Mme.
M. Important items, "Post Offices," Island of
Mauritius, etc.; Desvignes, auctioneer, Gilbert,
expert, May 17-18-19. Room 7—Collection of the
late M. Beurdeley (second sale), Modern Prints,
Lair-Dubreuil and Baudoin, auctioneers, Loys Del-
teil, expert, May 19-20. Room 8—Collection of the
late M. Beurdeley (third sale), old books, Lair-
dubreuil, Baudoin, auctioneers, Rahir, expert, May
28-29. Room 8—Collection of the late M. Beurdeley
(fourth sale), ornamental designs, Lair-Dubreuil
and Baudoin, auctioneers, Rahir, expert, May 31.

Gallery Georges Petit—Old pictures, art objects,
antique furniture, old tapestries, Savonnerie carpets,
belonging to diverse amateurs, Lair-Dubreuil, auc-
tioneer, Paulme and Lasquin, experts, May 17—
Modern pictures, drawings and watercolors, Lair-
dubreuil, auctioneer, Georges Petit, expert, May
20-21-22. Important collection modern pictures,
works of masters of School of 1830, belonging to
M. C. V., Henri Baudoin, auctioneer, Georges Petit,
expert, May 27. Modern pictures belonging to
diverse amateurs, Lair-Dubreuil, auctioneer, Georges
Petit, expert, May 30.

SPRING ACADEMY SALES

Although in point of attendance the Aca-
demy exhibition just closed at the Brooklyn
Museum, scored in numbers over any of its
previous exhibitions, the sales were fewer than
in former years, in N. Y. with no sculp-
tures sold at all, and the total reaching only
\$11,800. Only nine paintings were sold, in-
cluding Edward A. Kramer's "The Other
Side of the Hill," Anne Crane's "Morning,"
Kentaro Kato's "Portrait of a Young Wo-
man," C. C. Curran's "Vanishing Storm
Clouds," John J. Costigan's "Gossip," which
received the third Halgarten prize, and El-
mer Schofield's "The Rapids," awarded first
Altman prize and which brought \$4,000 from
the Ranger Fund and was presented to the
Brooklyn Museum. "The Orange Bowl,"
by Anna Fisher and Walter Ufer's "Don
Pedro de Taos." Twelve etchings were sold.
These included examples of Ernest D. Roht,
S. J. Woolf, Anne Goldthwaite, Leo Mel-
ziner, William Meyrowitz and Joseph Mel-
ziner. At last year's Spring Academy in N.
Y., 26 works were sold for \$16,515. Brook-
lyn is evidently "Long" on attendance at
free art exhibitions but "Short" on buying.

Sales at Pittsburgh Salon

Sales of paintings in the International
Salon now on at the Carnegie Institute,
Pittsburgh, have passed records of previ-
ous years. Some 46 pictures and six of the
Rodin bronzes have been disposed of.
Among the pictures sold are 17 of the
22 by Menard. About 45 of the works in
the exhibition are not for sale, having been
loaned by galleries or collectors for the oc-
casion, so that the number sold represents
a creditable proportion of the 373 in the
show.

Other than the Menard pictures, those
sold are by M. P. Bewley, Olga Boznanska
(two), Paul Chabas, Paul Dougherty, Flo-
rence Este, Alice Fanner, W. R. Flint (two),
Walter Gay, Maurice Greffenhagen, Albert
I. Groll, Juliet W. Gross, James Knox,
Sydney Lee, H. Lerolle (two), Henri Le
Sidaner (two), Menet, R. I. E. Moony, J. W.
Morrice, F. H. Newberry, Julius Olsson,
R. X. Priniet, Alexander Roche, John S.
Sargent, George S. Watson and Terrick
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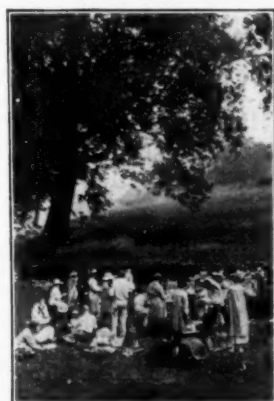
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